

Krzysztof Dolaś

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Professional experience & projects:

August 2011 - Present (+3 years)

Lead Environment Artist, People Can Fly/ Epic Games



current responsibilities:

- in charge of mainly technically oriented artist (VFX,lightening,shader) and asset artist.
- creating various type of assets (modular/architecture pieces, foliage, props etc) all in cartoonish Fortnite vibe.
- providing feedback and constructive critique across all sort of art related work.
- handling the R&D of new ingame systems/features and preparing working POC of those elements (extensive use of Blueprints/material editor).
- preparing tools and upgrades in workflow to speed up a content creation process.
- streamlining inhouse and cross-company communication between artists and engineers.
- setting up a good-practice and content creation rules and regulations.
- handling outsource pipeline.
- involved in project planing.



responsibilities:

- was in charge of a strike team which responsibility was to create pack of DLC maps for Infinity Blade3.
- was responsible daily feedback and maintaining the quality bar set by Chairs art director Adam Ford.
- handled scheduling and planing the proper flow of map creation.
- handled daily communication with Chair team along with pitching the new ideas for levels.
- created 6 of those levels on my own (4 clashmob maps and 2 singleplayer stages).
- handled the final polishing and mobile optimization of all DLC maps Epic Poland done.



Strategy Sample Game

responsibilities:

- art directed the game, prepared visual style guide and figured out the art style that reinforced game needs.
- worked closely with concept artist and game designer to drive the overall vision of the game.
- was responsible for designing the overall look of UI.
- handled the mobile optimization and final bugfixing.



responsibilities:

- was in charge of a team of level artist, asset artist, technical artists that made 50% of maps created at PeopleCanFly.
- collaborated on daily basis with art director (Waylon Brink) to maintain artistic style of GearsOfWar franchise.
- was responsible for driving the quality of maps by providing feedback for asset creation, world building and overall composition and ideas.
- was responsible for creating the visual guide for 5th chapter of game and successfully pitched it to creative director and art director.
- along with level designer (Piotr Nowkowski) iterated on proper design of the maps, ensuring that design of white box will support the imagined visuals and proper gameplay flow of arenas.
- created the numerous visual poc that was later used as a benchmark and direction for PARADE STREET/ROOFTOPS.
- owned meshing of those levels and carried it to the finish with help of junior artist (Krzysztof Teper).
- was responsible for final meshing DLC level: BONEYARD (based on meshing ideas of Kendall Tucker from Epic).
- pitched the idea and helped with finishing DLC level: LOST RELICS (most of work done by Damian Stempniewski/Bartek Roch)
- was in charge of optimization effort, along with profiling, narrowing problems, creating the best solutions that would not affect visuals.
- was responsible to creating marketing materials (one of my bullshots made it to the NYT art pages!)
- established outsource pipeline for the project and handled review and feedback process.

February 2007 - August 2011 (4 years 7 months)

People Can Fly, Senior Environment Artist



responsibilities:

- I was responsible for creating next gen assets that set a visual target and quality benchmark for the future.
- created various modular asset, asset sets and hero assets that sold the mood and allowed meshers to create various sci-fi environments.
- worked closely with our art director (Andrzej Poznanski) on ps3/xbox optimization, handled the R&D in this field and was responsible for optimizing 1/3 of the levels, along with some minor meshing changes and lightening tweaks when needed.
- created various post mortem documents, and performing research for sequel.



Cgi project with Platige Images for Warsaw Uprising Museum

responsibilities:

- handled the historical research and created accurate 3d representation of different key buildings used in this film.

July 2005 - February 2007 (1 year 8 months)

People Can Fly, Character/Texture Artist



responsibilities:

- created UV maps, bakes and prepared textures for characters, vehicles and various hero assets.

May 2005 - July 2005 (3 months)

Freemind, 3d Artist



April 2004 - May 2005 (1 year 2 months)

Drago Entertainment, Junior 3d Artist



Core Skills:

- **strong artistic skills and broad knowledge of visual art styles:** an exceptional understanding of space, structure and form that follows function and supports the chosen art style and design needs, experience in creation of style guides, pitching ideas, setting a visual quality bar, providing marketing material and creating workflow documents.
- **ability to create levels from white board concept to finish:** Proposing style and mood documentation, creating visual reference POC, designing the level flow, meshing, lightening and preparing ambient visuals, bugfixing and level optimization.
- **ability to create next gen environmental art and props:** sculpting organic or hard surface meshes, modular and hero assets, creating clean and coherent low meshes, creation textures, familiar with PBR materials and advanced shader creation systems.
- **strong technical knowledge of 3d graphics and engines:** proposing/creating tools/workflows/technical documents, strong knowledge of UE3, UE4, Blueprints, Material editor, profiling and optimization.

Secondary Skills:

- **team management experience:** taking active part in recruitment process & interviewing candidates, introducing/mentoring new/senior artists, motivating and enhancing teamwork, creating development paths, providing daily feedback, performing reviews and evaluation of employee's performance.

- **project management skills:** providing metrics, time estimates, creating a project plan with production and adjusting it to receive realistic schedules, streamlining the communication between sub teams/external studios, handling the outsource pipeline).

- **soft skills:** leadership personality with the good communication skills that allow me to collaborate with multidisciplinary teams, proactive and concentrated on solving issues before they become problems and ability to perform under pressure of time.

Recommendations:

Waylon Brinck

Technical Artist at Naughty Dog
(former Art Director at People Can Fly)

- "Krzysztof was an invaluable member of my team on Gears of War: Judgment. Early in the project he was promoted to a Lead position, and he eagerly took on responsibilities of the new role - he brought lots of his own ideas and experience to the table, but he's always open to feedback and learning new skills. Krzysztof is also a very strong artist and technical lead - he contributed lots of fantastic ideas for the visual and story development of the game, and he almost singlehandedly drove the optimization efforts for the main campaign and DLC maps. Ultimately Krzysztof is the kind of artist who's not afraid of any challenge, or learning any skill, and will always do what it takes to succeed"